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A N
E S S A Y
O N T H E
Invention of Engraving and Printing
I N
C H I A R O O S C U R O,
A S P R A C T I S E D

By ALBERT DURER, HUGO DI CARPI, &c.
A N D

The Application of it to the Making PAPER HANGINGS of Taste,
Duration, and Elegance,

By Mr. J A C K S O N, of *Battersea*.

Illustrated with P R I N T S in proper Colours.

*Ceux qui sont capable d'inventer sont rares : ceux qui n'inventent point sont en
plus grand nombre, et par consequent les plus forts.*

PASCAL.



L O N D O N :

Printed for A. MILLAR, in the *Strand*; S. BAKER, in *York-Street*, *Covent-
Garden*; J. WHISTON and B. WHITE; and L. DAVIS, in *Fleet-
Street*. MDCCCLIV.

(Price Two Shillings and Six-pence.)

E S S A Y

ON THE
INVENTION OF ENGRAVING AND PRINTING

CHIA RO OSCURO

By ALBERT DUMERIEU, HUGO, & CARP, & C.

The Application of it to the Making of Maps, Plans, and Engravings

By Mr. JACQUES O. N. of Paris.

Illustrated with Prints in proper Colours.

Can not find copies of this work in any of the libraries of the British Museum.

PAGE 11.

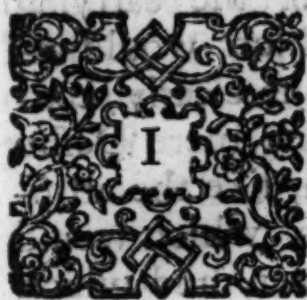


L O W D O W

Printed for A. MILLAR, in the Strand; G. BAKER, in York Street, Covent Garden; J. WHISTON and R. WHITE; and L. DAVIS, in Fleet Street.

(Price Two Shillings and Sixpence.)

An ESSAY on the Invention of Printing in Chiaro Oscuro, &c.



It is perhaps as true and as common an Observation as any that is made, that the Inventors of particular Arts are those who draw the least Advantage from the Discovery; and that a whole Nation is often indebted to the Ruin of one Man for the Subsistence of many Thousands of the Inhabitants, and a great Part of its Manufactories, Commerce, and Riches.

It has been too generally the Fate of those who set themselves to the Inventing any Thing that requires Talents in the Discovery, to apply all their Faculties, exhaust their Fortune, and waste their whole Time in bringing that to Perfection, which when obtained, Age, Death, or Want of sufficient Supplies, obliges them to relinquish, and to yield all the Advantages which their Hopes had flattered them with, and which had supported their Spirits during their Fatigues and Difficulties, to others; and thus leave behind them an impoverish'd Family incapable to carry on their Parent's Design, and too often complaining of the projecting Genius of that Father who has ruin'd them, tho' he has enriched the Nation to which he belonged, and to which of Consequence he was a laudable Benefactor. One would be led to imagine from the above Misfortune so frequently happening, that useful Arts, like the most perfect and most durable Vegetables, require in their Nature more Time than the Life of one Man to bring them to Value and Esteem. The Oak and Cedar demand a Century to attain their Perfection; and tho' the present Possessors may plant the Tree, yet it must be the Grandson who can turn it to any great Advantage. In that View, however, every Thing goes right, and proceeds as it ought: The same Family succeeds to the Advantage which its Predecessors began; and no Complaint can lie against the Order of Nature, which requires this Time for the Perfection of her Productions in this Kind.

But with respect to Artists, nothing less seldom happens than their succeeding to the Advantages which follow the Inventions of their Ancestors. It is too common to see the Children of such Parents pining in Penury, whilst others grow immensely rich by the Arts of their Fathers, and to which they have not the least Title. It is hard that the Descendant of an Inventor should starve from the Invention of that very Art which enriches others who have no Claim to it!

One Reason, perhaps, why this so often happens, is, that it seldom falls out that much Invention and great Riches unite in one Person; or if they do, that Man is not urged so intensely to pursue his Imaginations, as one who has little Fortune; for being already at Ease, he is less anxious to increase his Possessions, or fears the lessening them; thus many a useful Art falls to the Ground not sufficiently attempted, or dies in the Imagination where it began; whereas the Man of small Fortune, tho' irritated by that very Circumstance, through the very Want of necessary Supplies, is check'd in his Progress, and crawls slowly towards that Goal, which the Wings of Riches would speedily have brought him to.

Another Reason perhaps is, that the Artist being totally engaged in the Pursuit of his Discovery, has but little Time to apply to the Lovers and Encouragers of Art for their Patronage, Protection, and Supplies necessary for the carrying on such a Design, or he has not Powers to set the Advantage which would result from it in a true Light; nor communicate in Words what he clearly conceives in Idea: for certainly there are Men enough, who from the mere Desire of increasing their Wealth, would give him that Assistance, which, like the artificial Heat of a Green-house, would bring that Art to a Ripeness, which would otherwise languish and die under the Coldness of the first Designer, and which in this Union of Riches and Invention would yield mutual Advantage to both.

There are besides this amongst the Great, without Doubt, many who would gladly lend their Patronage to rising Arts, if they knew their Authors; but who are excluded from that Goodness, by being unacquainted with the Design. As an Instance of this Truth, his Royal Highness the Duke of *Cumberland* has lately established a Manufactory at *Fulham* of two Kinds of Tapestry, one the same with that which is made at the *Gobelins*; the other with that which is made at the *Savonnerie* at *Paris*; an Encouragement the most laudable in itself, and which may perhaps perpetuate the Name of the illustrious Patron who protects and sustains it, when the saving his Country by Arms may be forgotten. It seldom happens, that the milder Arts of Peace are blended in the same Mind with the mere Knowledge of War, or that the same Prince has cherish'd one and the other as Occasion demanded. It is one Talent to increase the Commerce of the Subject, and another to subdue its Enemies by Arms, yet in him they are both found united.

To offer himself forth then to the Knowledge of his Country, is the Reason why the Author of that Paper-Manufactory now carrying on at *Battersea*, has printed these Sheets, in hopes that the illustrious Example above-mentioned, and the Merit of the Undertaking, may induce Gentlemen of Taste to look into, and give Vigour to his Invention and Infant Art. Certainly Mr. *Jackson*, the Person of whom we speak, has not spent less Time and Pains, applied less Assiduity, or travelled to fewer distant Countries in Search of perfecting his Art than other Men; having past twenty Years in *France* and *Italy*, to compleat himself in Drawing after the best Masters in the best Schools, and to see what Antiquity had

had most worthy the Attention of a Student in his particular Pursuits. After all this Time spent in perfecting himself in his Discoveries, like a true Lover of his Native Country, he is returned with a Design to communicate all the Means which his Endeavours can contribute to enrich the Land where he drew his first Breath, by adding to its Commerce, and employing its Inhabitants; and yet like a Citizen of it, he would willingly enjoy some little Share of those Advantages before he leaves this World, which he must leave behind him to his Countrymen when he shall be no more.

At the same Time I am saying this in Favour of an Invention and Inventor, it may perhaps be objected, that what this Person hath done, is not properly in Consequence of an Invention, since the same Art was known and put in Execution by *Albert Durer* in those famous Prints of the History of the *Apocalypse*, the History of the *Four Gospels*, and his Book of *Proportions*, which are so deservedly esteemed by every one who truly knows what excellent Drawing and true Proportion is in itself.

It may be said also, that it is the same with that which was pursued in *Venice*, in cutting on Wood the Works of *Titian*, *Salviati*, *Campagniola*, and other *Venetian* Painters, who drew their own Works on Blocks of Wood to be cut by the Engravers then living, and even *Andrea Vincentino* did not think it in the least a Dishonour, though a Painter, to grave on Wood the Landscapes of *Titian*.

It is the same, it may be alledged, with that Art which met with such great Encouragement at *Rome*; even *Raphael*, the most superior Genius of all Painters, and *Parmegiano*, drew the Blocks which were cut by *Hugo di Carpi*, and who was the original Projector of printing in *Chiaro Oscuro*.

At *Bologna* also this Art received great Encouragement, where the Works of *Micharino di Siena*, *Andrea Andriano di Mantua*, the Architecture of *Serlio*, and the Heads in *Vassari's* Lives of the Painters, were done in this Manner; and every great School in *Italy* adopted and cherished this Manner of Engraving and Printing.

After having said all this, it may seem highly improper to give to Mr. *Jackson* the Merit of inventing this Art; but let me be permitted to say, that an Art recovered is little less than an Art invented. The Works of the former Artists remain indeed; but the Manner in which they were done, is entirely lost: the inventing then the Manner is really due to this latter Undertaker, since no Writings, or other Remains, are to be found by which the Method of former Artists can be discover'd, or in what Manner they executed their Works; nor, in Truth, has the *Italian* Method since the Beginning of the 16th Century been attempted by any one except Mr. *Jackson*.

During his Residence at *Venice*, where he made himself perfect in the Art which he professes, he finished many Works well known to the Nobility and Gentry who travelled to that City whilst he lived in it.

Every Collector of Prints knows perfectly well how much those done in the Taste of the above-named Masters, *Albert Durer*, *Hugo di Carpi*, and others, have been esteemed; and though those delicate Finishings, and minute Strokes, which make up great Part of the Merit of engraving on Copper, are not to be found in those cut on Wood in *Chiaro Oscuro*; yet there is a masterly and free Drawing, a Boldness of Engraving and Relief, which pleases a true Taste more than all the little Exactness found in the Engravings on Copper Plates. And the late Regent of *France*, [whose Judgment in Painting, and all that belongs to the Knowledge of it, that curious Collection which he has left behind him will prove to Futurity] prefer'd the Prints done in this Manner so much to all others, that at his Encouragement, the *Comte de Caylus* attempted the restoring of this Lost Art at *Paris* in some Prints, done from the Original Drawings of the greatest *Italian* Masters in the Regent's Cabinet, and which have been since published by Monsieur *Croizat*, and some of them after the Drawings of *Julio Romano*, and *Raphael*, were finished by Mr. *Jackson*, and approved of by the Lovers and Promoters of that Art in *Paris*.

In this manner of doing Prints in *Chiaro Oscuro*, when the Out-line is just (and which Mr. *Jackson* presumes those Gentlemen will be inclined to allow him who shall be pleased to honour his Performances with the least Attention) the Impression resembles a Drawing more than any other Way in which Prints are done, and indeed has an Effect which the best Judges very often prefer to any Prints from Engravings, done with all that Exactness, minute Strokes of the Graver, and Neatness of Work, which is sure to captivate the Minds of those whose Taste is form'd upon the little Considerations of delicately handling the Tools, and not upon the Freedom, Life and Spirit of the separate Figures, and indeed the whole Composition.

It is in this Manner of doing Prints, as it is in the Works of the best Painters; the first Sketch of the Design has very often an Elevation and Spirit of Expression, which is lost in the finish'd Picture. Too much Correctness spoils the Delicacy of true Grace, and communicates a Stiffness to the Figures; in like Manner on Copper Engravings, the being too precise in the Strokes of the Graver, takes off the original Ease in the Picture, tho' it may look finely wrought with hair Strokes; whereas Prints in *Chiaro Oscuro* done in this Way have a more masterly and pleasing Effect on that Eye which knows what it should examine and look after.

*Æmiliū circa ludū faber imus et unguēs
Exprimet, et molles imitabitur ære capillos,
Infelix operis summā quia ponere totū
Nesciet—*

From a Conviction of the Truth of what has been said, Mr. *Frederick*, Mr. *Letheulier*, and Mr. *Smith*, the *English* Consul at *Venice*, encouraged Mr. *Jackson* to undertake to engrave in *Cbiaro Oscuro*, Blocks after the most Capital Pictures of *Titian*, *Tintoret*, *Giacomo Bassano*, and *Paul Veronese*, which are to be found in *Venice*, and to this End procured him a Subscription.

In this Work may be seen what engraving on Wood will effectuate, and how truly the Spirit and Genius of every one of those celebrated Masters are preserved in the Prints.

During his executing this Work he was honoured with the Encouragement of the Right Honourable the Marquis of *Hartington*, Sir *Roger Newdigate*, Sir *Bouchier Wrey*, and other *English* Gentlemen on their Travels at *Venice*, who saw Mr. *Jackson* drawing on the Blocks for the Print after the famous Picture of the Crucifixion painted by *Tintoret* in the *Albergo* of *St. Roche*. Those Prints may now be seen at his House at *Battersea*.

Not content with having brought his Works in *Cbiaro Oscuro* to such Perfection, he attempted to print Landscapes in all their original Colours; not only to give to the World all the Out-line Light and Shade, which is to be found in the Paintings of the best Masters, but in a great Degree their very Manner and Taste of Colouring.

With this Intent he published six Landscapes, which are his first Attempt in this Nature, in Imitation of painting in *Aquarillo*, or Water Colours; which Work was taken Notice of by the Right Honourable the Earl of *Holderness*, then Embassador Extraordinary to the Republic of *Venice*; and his Excellency was pleased to permit the Dedication of those Prints to him, and to encourage this new Attempt of printing Pictures with a very particular and very favourable Regard, and to express his Approbation of the Merit of the Inventor.

It is not improbable, that Gentlemen acquainted with Mr. *Le Blond*'s Manner of Printing Engravings on Copper in Colours, may imagine it to be the same with this of Mr. *Jackson*, and that from the former he has borrowed the Design; but whoever will take the least Pains to enquire into the Difference, will find it impossible, that the cutting on Wood Blocks, and printing the Impressions in various Colours from them, can be done in the same Way that is done with Copper Plates in the *Metzotinto* or *Fumo* Manner. Every Man who knows any Thing of the Nature of Engraving must be convinced, that those *Metzotinto* Plates, of all others, are the most liable to wear out; that it is impossible for any two Prints to be alike in their Colours when taken off in that Manner, and for this Reason, because the delicate and exquisite Finishings of the Flesh, and the tender Shadowings of all the Colours must be destroy'd; the very cleaning the Plates from one Colour to lay on another is sufficient to ruin all the fine Effect of the Workmanship, and render it impossible to take off ten Impressions without losing all the Elegance of the Graving.

On the contrary, this Method discovered by Mr. *Jackson* is in no Degree subject to the like Inconveniency ; almost an infinite Number of Impressions may be taken off so exactly alike, that the severest Eye can scarcely perceive the least Difference amongst them.

Added to this, Mr. *Jackson* has invented ten positive Tints in *Chiario Oscuro* ; whereas *Hugo di Carpi* knew but four ; all which Tints can be taken off by four Impressions only. This Attempt when he proposed it first at *Paris* was treated as romantic and visionary by Mess. *Caylus*, *Coypel*, *Mariette*, and *Le Seur*, especially when he proposed a Method by which Blocks of Wood might stand the Powers and Pressure of the Rolling Press, and which Metals would scarcely sustain ; and yet these Gentlemen were afterwards convinced of the Truth of this Proposition, and actually put it in Execution to finish the Works in *Chiario Oscuro*, designed for the Collection of Mr. *Croizat*.

Having thus brought this Manner of Engraving on Wood to the Perfection above-mentioned, Mr. *Jackson* has imagined a more extensive Way of applying this Invention than has hitherto been thought of by any of his Predecessors ; which is the printing Paper for the Hanging of Rooms. By this Thought he has certainly obtained the most agreeable and most useful Ends for the Generality of Mankind, in fitting up Houses and Apartments, which are Elegance, Taste, and Cheapness. By this way of printing Paper, the Inventor has contrived, that the Lights and Shades shall be broad and bold, and give great Relief to the Figures ; the finest Prints of all the antique Statues which imitate Drawings are introduced into Niches of *Chiario Oscuro* in the Pannels of their Paper ; these are surrounded with a *Mosaic* Work, in Imitation of Frames, or with Festoons and Garlands of Flowers, with great Elegance and Taste.

Thus the Person who cannot purchase the Statues themselves, may have these Prints in their Place ; and may as effectually shew his Taste and Admiration of the ancient Artists in this manner of fitting up and finishing his Apartments, as in the most expensive. 'Tis the Choice, and not the Price, which discovers the true Taste of the Possessor ; and thus the *Apollo* of the *Belvidere* Palace at *Rome*, the *Medicean Venus*, the dying *Mermillo*, the fighting *Gladiator*, or the famous *Group* of the *Laocoon*, may be disposed of in so many Pannels, and all the other Parts of the Paper correspond to this original Intent.

Or if Landscapes are more agreeable, for Variety Sake Prints done in this Manner, taken from the Works of *Salvator Rosa*, *Claude Lorrain*, *Gaspar*, *Poussin*, *Burghen*, *Woverman*, or any other great Master in this Way of Painting, may be introduced into Pannels of the Paper, and shew the Taste of the Owner.

The different Views of *Venice* by *Canaletti*, the Compositions of *Paulo Panini* after the Ruins of *Rome*, the Copies of the Pictures of all the best Painters of the *Italian*, *French*, and *Flemish* Schools, the fine sculptur'd Vases of the Antients which are now remaining ; in short, every Bird that flies, every Figure that

that moves upon the Surface of the Earth from the Insect to the human ; and every Vegetable that springs from the Ground, whatever is of Art or Nature, may be introduced into this Design of fitting up and furnishing Rooms, with all the Truth of Drawing, Light, and Shadow, and great Perfection of Colouring.

Saloons in Imitation of Stucco may be done in this Manner, and Stair-Cases in every Taste as shall be most agreeable, fitted up with the utmost Elegance. No Figure is too large for this Invention, Statues and other Objects may be taken off in full Length, or any Size whatever.

It need not to be mentioned to any Person of the least Taste, how much this Way of finishing Paper exceeds every other hitherto known ; 'tis true, however, that the gay glaring Colours in broad Patches of red, green, yellow, blue, &c. which are to pass for Flowers and other Objects which delight the Eye that has no true Judgment belonging to it, are not to be found in this as in the common Paper ; but Colours softening into one another, with Harmony and Repose, and true Imitations of Nature in Drawing and Design. Nor are there Lions leaping from Bough to Bough like Cats, Houses in the Air, Clouds and Sky upon the Ground, a thorough Confusion of all the Elements, nor Men and Women, with every other Animal, turn'd Monsters, like the Figures in the *Chinese* Paper, ever to be seen in this Work.

Persons who should prefer the gaudy and unmeaning Papers, (so generally met with) to those done by the Inventor of this, would prefer a Fan to a Picture of *Raphael*, *Carracche*, *Guido*, or *Dominichino*, and those who chuse the *Chinese* manner, ought to admire, in pursuit of that same Taste, the crooked, disproportioned and ugly, in Preference to the strait, regular, and beautiful. 'Tis by this very means of ill Judgment in furnishing Apartments, that the true Taste of the Person is unthinkingly betray'd ; those little and seemingly distant Things offer the Clue which leads to the Discovering the whole Mind, and undoes, perhaps, all that Character of being a true Judge of the polite Arts which they are so fond of establishing.

It seems impossible that any Mind, truly form'd, can without Distaste be capable of letting such Objects in upon it through the Eye ; where the internal Senses are well proportion'd and just, these monstrous Objects of the external must be displeasing and offensive ; in that Breast where the softer Sensations of Humanity are in any particular Degree, a Love of Beauty generally accompanies them, and the Approbation of natural Objects is the Proof of these Sensations existing in an Individual ; as the contrary Taste is of the ill Formation or Perversion of that Mind which approves of preternatural Appearances. There is a close Analogy between the Love of Beauty in external Objects, and a Mind truly disposed to the feeling all the softer and most amiable Sensations.

It seems also, as if there was great Reason to suspect wherever one sees such preposterous Furniture, that the Taste in Literature of that Person who directed

it was very deficient, and that it would prefer *Tom D'Urfy* to *Shakespear*, *Sir Richard Blackmore* to *Milton*, *Tate* to *Homer*, an Anagrammatist to *Virgil*, *Horace*, or any other Writer of true Wit, either Ancient or Modern. Disproportioned Animals with Limbs misplaced are so many Anagrams; and whoever approves of the former in Furniture, cannot have a Taste above the latter in Literature. The Elements, Animals, and Objects which are natural to them, disposed contrary to Nature, are an Acrostic in Painting; and the Person would be a Wit of that Stamp in Writing, if he was a Writer at all, who loves to view such topsyturvy Objects.

Besides this Superiority of Taste, which Paper done in this Way has to all others, there is yet a very essential Advantage belonging to it, which is, that being done in Oil, the Colours will never fly off; no Water or Damp can have the least Effect upon it, the whole Body of the Paper being impregnated with the Oil which is used in the fixing the Colours. By this means the same Beauty continues as long as the Paper can hold together: Whereas in that done with Water-Colours, in the common Way, six Months makes a very visible Alteration in all that preposterous Glare, which makes its whole Merit; and one Year or two, totally carries off all that which at first was so greatly admired, and it becomes a Disgrace to the very Wall it covers, and to which it was design'd as an Ornament.

Notwithstanding the Preference which so manifestly ought to be given to this Invention of Mr. *Jackson*, nothing is more difficult than to give a Description of any Art by Words, or persuade People to believe without seeing it; for this Reason the Author of it has thought of giving to the Public some Specimens of his Manner of engraving and printing in Colours, to excite the Attention and Curiosity of People of Taste, in small Figures, only fit for a small Publication of this Nature; at the same time taking the Liberty to say, that Figures or Objects of any Size or Kind before-mentioned, may be equally well done in this Method: He would willingly hope the Encouragement of Men of distinguish'd Judgment in polite Arts, that he may be led to taste the Fruit which his Labours will produce when encouraged by their Sunshine, before he leaves that Art, which has cost him so much Study and Application, to his Country, and which must bring Advantage to the Public, though he should never enjoy one Moment's greater Ease, Happiness, or Riches from the Invention, and when he must be at Rest with respect to its Success or Failure.





Ride si sapiis.

The Bust of Democritus, commonly called the Laughing Philosopher, a celebrated Performance of an ancient Greek Sculptor at Rome.

HE was the Son of a very rich Father, who is said to have entertained *Xerxes* and all his Host in their March to *Greece*, without suffering his Servants to take any Thing from his Guests, according to the *English* way of buying Dinners from their Friends. By means of his Riches, being furnished with every Thing necessary for travelling, and incited by a great Desire of knowing what the different Kingdoms of the Earth produced and possessed, he visited the most remarkable for Arts and Sciences in those Days. By this he divested himself of those innumerable Prejudices which attend a contracted Education confined to the Manners of one Set of People only, and look'd more freely into Things as they were in their general Nature. Thus he perceived at the Bottom, the Littleness of all that boasted Superiority of one Man over another in Understanding and Talents, and the ridiculous Preference Nations give themselves to their Neighbours.

He examined whether Chance had any Thing to arrogate to itself in the Transactions of human Affairs, if that Idea can be allow'd; or otherwise, how much the steady Course of Providence directed, or the Inflexibility of Necessity produced those very Events which we assume the Merit of, which latter Manner of thinking he is supposed to have espoused. And thus he saw how trifling a Share in the performing the greatest Actions could be attributed to Human Nature, and her Faculties.

That delirious Love of Riches by those whose penurious Souls would not suffer them to enjoy the least Ease from the Possession; the Pretence of amassing them for Children, who often died before their Parents, or surviving, whose dissipating Spirit would not permit the rational Enjoyment or long Possession of what was so dear to their Fathers, were Instances of great Folly, and Subject of much Laughter in his Imagination.

The Thirst of procuring Honours without the Merit of deserving them, or even obtaining them with that Attribute, and then bequeathing them to Heirs whose ignominious Behaviour reflected a Disgrace on the Race from which they sprung; the inestimable Value which Beauty lays on itself, so subject to the blighting Blast of every Disease, and always the Victim of a few Years; the vaunted Strength of athletic Limbs, so open to innumerable Accidents, were all Subjects of Laughter in his Eyes.

In Fact, the General who boasted of his great Courage and Skill in obtaining Victories; the Philosopher, who valued himself on his Superior Knowledge; and the Legislator, on his perfect Plan of Laws and just Administration of them,

them, he laugh'd at alike, conscious how little each of them truly knew, and yet how much less in all their Actions could be attributed to their original Intention and Direction.

From thus continually finding Subject for Laughter in the Arrogance, false Knowledge, fruitless Cares and Attempts of his Species, and continually laughing at it, he became suspected of having lost his Senses.

This induced the People amongst whom he lived, to desire *Hippocrates*, the most celebrated Physician of all Antiquity, to visit him, and ascertain or contradict the Truth of what they imagined; which being accordingly done, he returned full of Wisdom and Admiration of that Man whom they thought mad, and consider'd those in that Condition who had entertained the former Opinion.

He held in his Philosophy, that all Things were originally form'd of Atoms, and a Plurality of Worlds, all of which were subject to Decay and Corruption.

After being fated with travelling, he returned to *Abdera* in *Thrace*, his native Land, where he lived much sequestered from Mankind; he is said to have put out his Eyes expressly, that external Objects might not draw off his Attention from observing more accurately what passed in his Mind, and to discover with more Certainty upon what Principles the Minds of Men proceeded, in what Manner they were actuated in their Intercourse with each other, and the Force, Extent, and Nature of all the human Faculties.





The L I O N.

— "Ὡς τε λέων ὀρεσίτροφος ὅς' ἐπιδευῆς
 Δηρὸν ἐν κρείων, κέλεται δέ ε' θυμὸς ἀγῆνωρ,
 Μήλων πειρήσονται, καὶ ἐς πυκινὸν δόμον ἔλθειν.
 Εἴπερ γὰρ χ' εὖρησι παρ' αὐτόφιν βώτορας ἀνδρας
 Σὺν κυσὶ καὶ δούρσι φυλάσσοντες περὶ μῆλα,
 Οὐ ρά τ' ἀπείρητος μέμονε σαθροῖο δέσθαι.
 Ἄλλ' ὅγ' ἄρ' ἡ ἡσπάξει μετάλμενος, ἢ καὶ αὐτὸς
 Ἐβλητ' ἐν πρώτοισι θοῆς ἀπὸ χειρὸς ἀκοντι·

THIS Animal has been considered by Naturalists, as the strongest and most courageous of all Quadrupeds; from this, and from a certain Majesty in his Air, his venerable Mane, Strength, and august Look, he has probably been consider'd as the King of Beasts. His hinder Parts by no Means answer the Appearance of the others, either in Strength or Proportion, and indeed have less Beauty in them than is in general found amongst Quadrupeds.

He is supposed to be of the Cat Kind, having Fangs of great Length, which he can stretch out to seize his Prey, or conceal as he pleases. This Animal is imagined also to be extremely deficient in the Sense of Smelling; from this Imperfection in his first Formation he is incapacitated to pursue his Prey by the Nose: In Amends for this Defect, Nature is said to have endowed him with a most exquisite Hearing, so that he is thought to hunt by the Ear.

The Make of this Animal in its hinder Parts, and the Want of the Sense of Smelling, afford a very remarkable Instance of the Proof of a Providence in the original Formation of all Things, where, in every Species, the Perfections of any particular Race of Beings is allayed with the Imperfections, for without this the Order of Animals could not have long existed.

To instance in the Case of this noble Animal the Lion; suppose him form'd with the hinder Parts, endowed with the Swiftnefs of a Race-horse, then no Animal on which he had once set his Sight could have escaped him, since all Resistance would prove ineffectual, as he is the strongest and bravest of all Quadrupeds. Thus then the Want of Swiftnefs in this Beast is a Security to others who possess that Qualification, and preserves them from his unrelenting Jaws.

Had he the exquisite Sense of Smelling which Nature has given to the Blood-Hound, made as he is, no Animal could escape him; because being so excessively strong, though he was slow, he would pursue them by the Scent untired, and certainly catch them at last.

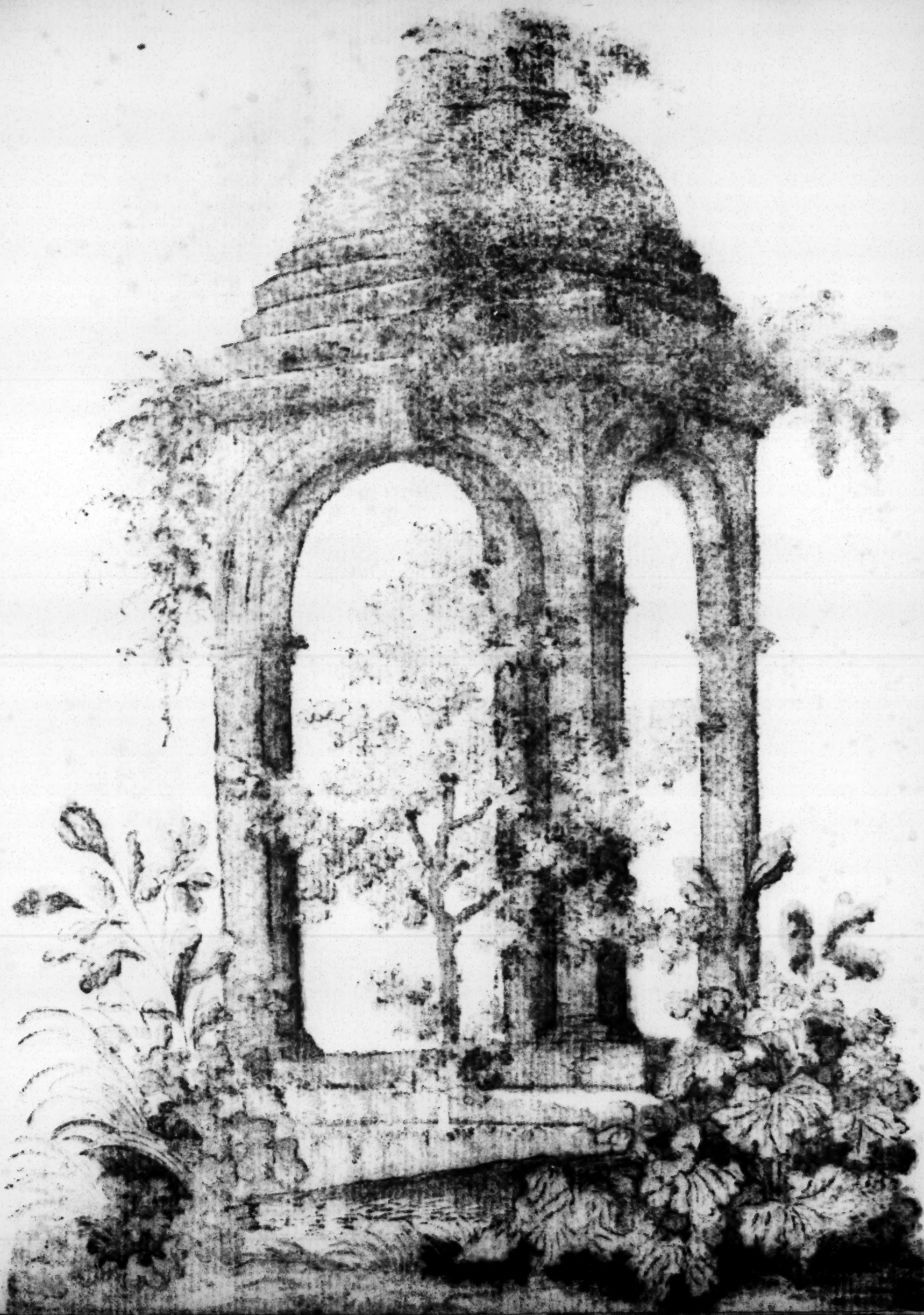
Thus the Preservation of other Animals depends on the particular Weakness of this; Flight will easily carry an Animal from the Hearing of this Beast though his Sense be ever so exquisite; and lying still prevents all Discovery by the Ear; but neither Swiftnefs nor Stillness can secure you from the Sense of Smelling, because

because the Effluvia continually flying from all Animal Bodies, betray the Place where they are, or where they have passed, to the Nose of Animals greatly endowed with that Sense. From these two Defects in the *Lion* it has been said, that the *Jack-call* hunteth down the Prey for this lordly Quadruped, and was destined to that Office by Nature. The Cause of this Assertion, though it may not be strictly true, is not without some Foundation in its Nature, the *Jack-call* being of the Dog-kind, which hunts its Prey by the Nose, and like the Beagle opens on the Scent in the Pursuit, may probably awake the *Lion* to the following him by the Sense of Hearing. And thus though he pursues the little Animal that continually makes a Noise with a Design to devour him, yet in Fact at the End he possesses that Prey which the other ran down, and the Beast of less Force and Powers yields what should have been his by the Right of Forest Laws to the other of more Strength and Courage, and has nothing left but free Liberty to begin another Chace, where he may possibly meet the same Fate, and be deceived in the same Manner. — Did these Animals learn of Men, or Man from them!

There is one particular Quality which the *Lion* is said to possess above all other Beasts; which is, that Instinct of knowing and distinguishing the Royal Blood from all others, and never offering the least Violence to any of that Race; and yet perhaps no King in *Europe*, however convinced he may be of the Royalty of his Descent, would upon that Presumption venture into the Cage of the old *Lion* in the *Tower*, notwithstanding he appears so tame and tractable. However, tho' this Observation be totally fabulous, yet a most pleasing Use is often made of Errors received in this Manner by the best Poets, as *Shakespear* has done in this Particular, where *Falstaff's* Cowardice is detected, in answer to the Prince of *Wales*. The fat Knight says, *By the Lord, I know ye, as well as he that made ye. Why bear ye, my Masters, Was it for me to kill the Heir apparent? Should I turn upon the true Prince? Why, thou knowest, I am as valiant as Hercules: But beware Instinct, the Lion will not touch the true Prince; Instinct is a great Matter, I was a Coward on Instinct: I shall think the better of myself and thee during Life; I for a valiant Lion, and thou for a true Prince.*

HENRY IV. 1st PART.

The

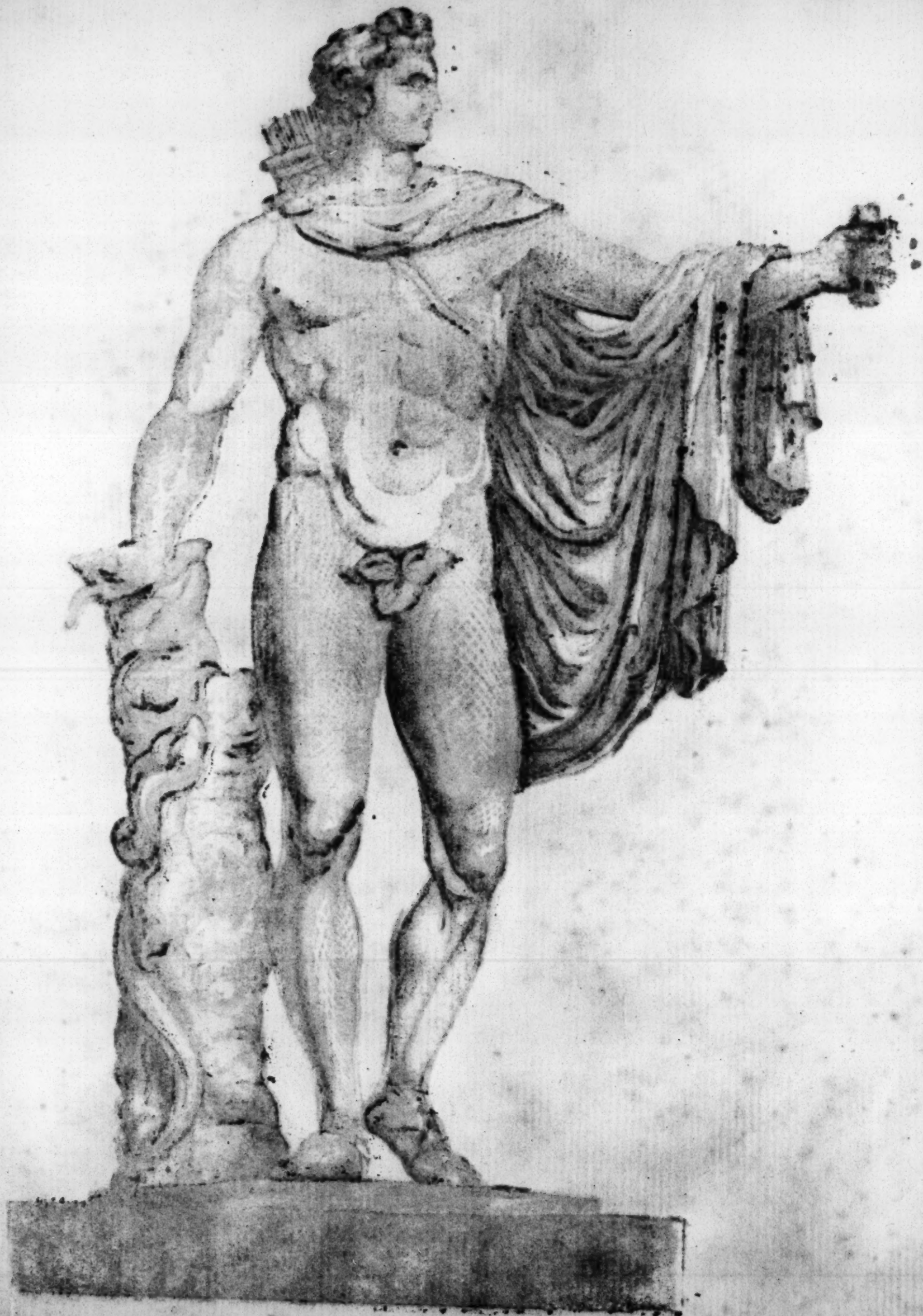




The Building and Vegetable.

THIS Print gives a faint Idea of what is to be done in Colours, with Respect to Buildings and Vegetables in this Manner : The Ruins of *Rome*, *Athens*, *Palmyra*, or *Egypt* may be printed, and Landscapes of any Kind after the best Masters in any Size, and the Ground of the Paper done of one Colour. This, as has been said in the Essay, will make a lasting and genteel Furniture, as all the Colouring is done in Oil, and not subject to fly off, as in Papers finish'd in Water Colours.







The Statue of Apollo, God of Physic, Music, Poetry, &c. and according to the Mythology of the Antients, the Son of Jupiter and Latona.

*Dive, quem proles Niobæa magnæ
Vindicem linguæ, Tityosque raptor
Sensit, et Trojæ prope victor altæ
Phthius Achilles.*

HORACE.

THIS Deity is always consider'd as being constantly young by Poets, Painters, and Statuaries; and this Statue, which is in the Palace of *Belvidera* at *Rome*, is known by the Name of the *Beautiful APOLLO*.

It is with great Justice that this Figure is imagined to be one of the most perfect in Male Beauty of all those which remain of the old *Greek* Sculptors; and in Truth, it has in its Expression, Grace, and Proportions, something which the Enthusiasts in Admiration of the polite Arts have imagined above human.

The Sculptor probably being warm'd with the Idea of that God which he particularly ador'd, as the patronizing Deity of his Studies (for Poetry and Painting are the same in the Mind of the Poet and Painter, tho' different in the Manner of expressing them) had conceived an Idea of Beauty, much above that which generally accompanies Human Nature; yet as no Figure, of which we know any Thing, and which is the Object of the Sense of seeing, can be so acceptable as the human, more perfect, or more fair to our Manner of conceiving Things, accompanied always with the partial Passion of Self-Love, and Preference of Beauty to our own Species, the Artist from an Impossibility of conceiving any Beauty above that which can be given to the human Form, was obliged to determine on this to express his whole Idea of Beauty as well as from the Fable of the ancient *Theogony* also.

In order then to form and to express all that Grace, Youth, and Beauty, which have always been laid down as characteristic of this Divinity, and to give it a Superiority not to be found in Human Nature, or but very rarely, he must have studied the most perfect amongst Mankind, and discover'd in what particular Parts of the human Figure any additional Height could be given by which Grace and Dignity might be added to the Whole, and carry it above the Idea which generally attends the human. Height given disproportionably to every Part and Member, communicates an Awkwardness to a whole Figure, as may be seen in the Works of many Painters, and yet without a Degree of Tallness very few human Figures will either have Majesty or Grace in their Persons.

The Sculptor of this Statue having consider'd perfectly all that which gives Beauty by Addition of Height, has found that whereas human Figures in general consisted of the Length of ten Faces, that by adding half a Face to those Parts which lie between the bottom of the Breast and the Union of the Fork, a certain Beauty was added to the human Proportions, which would have been lost, if the same Length had been indiscriminately diffused over the whole Body ; and the Truth of this Observation is verified in the Proportions of his *Apollo*, where the Parts are designed in this Manner. What seems to be the Reason of this beautiful Effect arising from such a Distribution of Length is this: The Height thus added, falls equally distributed between the upper and lower Parts of the Body, and where perhaps a disproportioned Conformation more frequently happens than in any other. By this Means the Thighs are lengthened on the Out-side by the Hips being made longer, and the Body also as it is longer in the lower Belly, by being let down between the Hips, gives a very particular Beauty to the whole Human Figure.

This it is which gives a superior Beauty in the Properties of this Statue above all others, where the Drawing, Expression, and Attitude are equally perfect, and this Addition omitted. Besides this particular Excellence, the Face has in itself a Beauty and Expression beyond what is ever found perhaps amongst Mankind ; he seems pleased with having hit whatever was the Object to which he has directed his Shaft ; for he is in the Attitude of having just discharged his Bow ; natural and easy, void of all Fantastic or Gothic Air, amazingly correct and beautiful.

From this Statue, Painters may know in what Parts to add Height to their Figures, when they intend giving Grace, Dignity, and Ease to the superior Persons in their Compositions ; and yet an universal Application of this Observation would lead to Error. A *Hercules*, or Figure of Strength, would be render'd less Characteristic by that very Thing which renders this Statue of *Apollo* so extremely beautiful.

It is in Feminine Beauty as in the Male, amongst human Kind, an additional Height disposed in the same manner, gives a Grace inexpressible to the whole Form ; and *Cleomenes*, the Greek Statuary, who carved the *Venus of Medicis*, was perfectly acquainted with this Truth, and has made use of it accordingly in this Figure, though not to so great a Degree as in the *Apollo*. The Figure in itself is rather of the middle Size, fitting that Idea of *Venus*, which consists in delicate Expressions of Beauty and Softness of Disposition ; whereas it is probable, that if the *Minerva*, which *Phidias* carved for the Citadel of *Athens*, and which was called, *The beautiful Form*, and acknowledged the most perfect of all the Works of Sculpture was still remaining, we should have yet another Proportion in Height, the Idea of Beauty in that Figure being accompanied with Wisdom and War, must to so great a Sculptor as *Phidias* have offer'd the Thought of
greater

greater Height, and another less delicate Expression ; that is, a Beauty of another Kind ; for Beauty is relative to the Objects and Ideas which accompany them.

To know Human Nature in its utmost Perfection of Proportions, where the greatest Masters and best Critics have exalted the Form to something almost divine in its Attitude, Air, Expression, and Size, where every Thing is to be found in Man consider'd under the Idea of Youth and Beauty, this Statue is to be studied, and not the Bodies of living Men alone, amongst no one of which such admirable Proportions are to be found ; and not one Artist in ten Thousand has Genius sufficient to combine a whole Figure with all this Harmony and Beauty spread through the whole Form from his own particular Observations upon Human Nature.

[F I N I S .



